

New Art

on Stage

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Nordwestbahnstraße 8–10, 1200 Vienna

Fri. 04 / Sat. 05* / Mon. 07 April, 20:00

*followed by an artist talk, moderation: Katrin Brehm (Dramaturgy / Outreach brut Wien)

Hyeji Nam
MANSHIN

Performance / Installation / Concert / Dance

World premiere

in English

Duration: 60 minutes

Content Notes

The performance uses salt and rice as well as strobe lighting, theatre fog and loud sound at the end.

Accessibility

The audience follows Hyeji Nam through the room. Seating is only available in the foyer.

Credits

Concept & choreography Hyeji Nam **Performance** Hyeji Nam, **IDKLANG Lighting design** Klimentina Li **Sound design** IDKLANG **Masks** Una Ryu **Costume design** Pouran Parvizi **Additional costume** Nina McNab, Markus Steinkellner **Light object & coding** Jonas Bohatsch **Object construction** Mathias Lenz, Larry Meyer **Poster** Chanyoung Chang **Production management** partner in crime

Special thanks to Tender Matter for support and advice

A production by Hyeji Nam and partner in crime, in co-production with imagetanz 2025 / brut Wien

Funded by the City of Vienna's Department of Cultural Affairs (MA 7), the Korea Cultural Centre of the Embassy of the Republic of Korea and the Austrian Federal Ministry of Art, Culture, Civil Service and Sport

The project is being realised as part of the K_on_temporary initiative by the Korean Culture Center.



About *MANSHIN* by Hyeji Nam

Inspired by the ceremonial structures of shamanistic rituals in Korea, Hyeji Nam builds a bridge between tradition and modernity. *MANSHIN* invites audiences to reflect on memory, presence, togetherness and the ever-changing relationship between humaneness and technology in our time.

MANSHIN explores the complexity of identity transformation in the post-digital age. Driven by a synergy of visual and virtual ambiguity, Korean artist Hyeji Nam, in her performance, entwines bodies, sound and immersive atmospheres to create a journey that explores diverse states of being and consciousness. Inspired by the ceremonial structures of Korean shaman rituals as well as digital media and AI, Hyeji Nam builds a bridge between tradition and modernity, meditating on memory, presence, loss and sense of belonging at the intersection of music, performance and visual art.

Info

The show on Sat, 05 April will be followed by an artist talk,
Moderation: Katrin Brehm (Dramaturgy / Outreach brut Wien)



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Über *MANSHIN* von Hyeji Nam

Inspiriert von zeremoniellen Strukturen schamanistischer Rituale aus Korea schlägt Hyeji Nam eine Brücke zwischen Tradition und Moderne. *MANSHIN* lädt das Publikum ein, über Erinnerung, Präsenz, Zusammengehörigkeit und die sich ständig verändernde Beziehung zwischen Menschlichkeit und Technologie in unserer Zeit nachzudenken.

MANSHIN erforscht die Komplexität der Transformation von Identitäten im postdigitalen Zeitalter. Angetrieben von einer engen Verbindung visueller und virtueller Mehrdeutigkeit verwebt die koreanische Künstlerin Hyeji Nam in ihrer Performance Körper, Klang und immersive Atmosphären zu einem Weg durch wechselnde Seins- und Bewusstseinszustände. Dabei lässt sie sich von den zeremoniellen Strukturen koreanischer schamanistischer Rituale ebenso inspirieren wie von digitalen Medien und AI und schafft so eine Brücke zwischen Tradition und Moderne. An der Schnittstelle von Musik, Performance und bildender Kunst kreiert Hyeji Nam mit *MANSHIN* eine Meditation über Erinnerung, Präsenz, Verlust und Zusammengehörigkeit.

Info

Im Anschluss an die Vorstellung am Sa., 05. April findet ein Artist Talk statt,
Moderation: Katrin Brehm (Dramaturgie / Outreach brut Wien).



Wer unabhängig und frei von jeglicher Agenda kommuniziert, der wird nicht nur verstanden, dem wird auch vertraut. Und genau das macht DER STANDARD seit 35 Jahren.

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Interview with Hyeji Nam about *MANSHIN*

What inspired you for the topic?

Many things inspired this topic, some elements have been with me since childhood. The Korean ‘Gut’ ceremony – where shamans dance, sing, and enter trance states accompanied by drums – always fascinated me with its intense atmosphere. This inspiration subtly influenced my earlier work, and now, finally, I felt it was the right time to fully engage with it, having gained the confidence and found the right team. Since COVID, I've questioned how rituals might be translated digitally, imagining a futuristic shaman. With so much happening globally, I also wondered how we could digitally grieve and process memories and emotions, and feel genuinely present. Observing Korea’s advanced digital landscape alongside the persistence of shamanism intrigued me greatly. This enduring tradition led me to reflect on society’s deeper needs, such as the desire for understanding and communal experiences. Historically, shamans provided community support – highlighted notably in the 1980s during the demonstrations against dictatorship, where shamans performed grieving ceremonies amidst the crowds. (It was dying out, or was suppressed before) Despite our technological advancements, it's crucial for me to create spaces where physical presence remains impactful and where collective human experiences can emerge.

How are your costumes and the objects created?

The costumes and objects in *MANSHIN* are crafted to evoke the ceremonial aesthetics of traditional Korean rituals while simultaneously integrating futuristic and symbolic elements. Collaborating closely with designers and artists, we aim to create pieces that blur the lines between tradition and digital innovation. For the masks, we explored the different spirits that Korean shamans channel – one of them, the sea dragon, was actually inspired by Korean mythology. That became a starting point. Throughout the process, we began with core ideas rooted in shamanic rituals but allowed ourselves to be as creative and free as possible, particularly trying to avoid stereotypical aesthetics.

Could you briefly describe your favorite moment in the play?

My favorite moments in the performance are when I'm immersed in the black box space, fully enveloped by Markus's soundscape, or when I'm wearing the masks, which genuinely seem to take over. This experience is intense and fascinating – I don't know if I like it in a lighthearted way – but definitely fascinating.

What do you hope the audience thinks about when they see the play?

I hope the audience would think about how intricate and limitless human bodies can be and appreciates the beauty of collective spaces created by shared presence. I would like them to reflect on the shifting boundaries of experience and the subtle, invisible moments when our perception profoundly changes.

*The questions were asked by Katrin Brehm
(Dramaturgy / Outreach brut Wien)*

Biographies

Hyeji Nam (born in Seoul in 1993) is an interdisciplinary artist and musician. She completed her art and design studies at the Korea University in 2016, studied at the Academy of Fine Arts Vienna until 2021 and now lives and works in Vienna. Her practice comprises performances, sound installations and compositions and focuses on themes such as technology, sexuality, body politics, social taboos and digital culture. Hyeji Nam's work has been presented at the Gwangju Biennale (2024), the Vienna Art Week, the mumok and Hyperreality. In 2023, she released her debut album *Miracles* under the name of Tender Matter.

Klimentina Li's primary focus is interaction. As a new media artist, curator and educator, her work ranges from research-driven game novels to audiovisual compositions and workshops. Her artistic practice explores the contradictory relationships between humans and technologies, questioning familiar paradigms and seeking alternative immersive experiences. Klimentina Li holds degrees from the National Academy of Art in Sofia and completed master's programmes at Interface Cultures (University of Art and Design Linz) and Experimental Game Culture (University of Applied Arts Vienna). She has been instrumental in major European media art festivals, including CIVA Festival Vienna, Digitale Welten Frankfurt and Ars Electronica Linz.

Markus Steinkellner (IDKLANG) is a Vienna-based composer, producer and performer known for dynamic compositions that skillfully manage tension and release, blending genres from post-punk to industrial and hardcore. Markus Steinkellner performs internationally, with appearances at festivals like donaufestival, Elevate Festival, Hyperreality and ImPulsTanz and composes music for theatre, dance performances, and radio plays at renowned institutions such as Berliner Theatertreffen, Münchner Kammerspiele, Ruhrfestspiele and Volksbühne Berlin. Markus Steinkellner's music ranges from energetic, club-influenced tracks to ambient drone sceneries, creating immersive sonic environments perfectly suited to *MANSHIN's* exploration of dystopian euphoria and introspective reflection.

Biographien

Hyeji Nam (geb. 1993 in Seoul) ist eine interdisziplinär arbeitende Künstlerin und Musikerin. Sie hat 2016 ihr Kunst- und Designstudium an der Korea University abgeschlossen, bis 2021 an der Akademie der bildenden Künste Wien studiert und lebt und arbeitet in Wien. Ihre Praxis umfasst Performances, Klanginstallationen und Kompositionen und konzentriert sich auf Themen wie Technologie, Sexualität, Körperpolitik, soziale Tabus und digitale Kultur. Hyeji Nams Arbeiten wurden bei der Gwangju Biennale (2024), bei der Vienna Art Week, im mumok und bei Hyperreality gezeigt. 2023 veröffentlichte sie unter dem Namen Tender Matter ihr Debütalbum Miracles.

Klimentina Li konzentriert sich in erster Linie auf die Interaktion. Als Künstlerin, Kuratorin und Pädagogin für neue Medien reicht ihre Arbeit von forschungsbasierten Spielromanen bis hin zu audiovisuellen Kompositionen und Workshops. In ihrer künstlerischen Praxis erforscht sie die widersprüchlichen Beziehungen zwischen Menschen und Technologien, hinterfragt vertraute Paradigmen und sucht nach alternativen immersiven Erfahrungen. Klimentina Li hat einen Abschluss von der Nationalen Kunstakademie in Sofia und absolvierte Masterstudiengänge an der Universität für Kunst und Design Linz (Interface Cultures) und an der Universität für angewandte Kunst Wien (Experimental Game Culture). Sie war maßgeblich an großen europäischen Medienkunstfestivals beteiligt, darunter CIVA Festival Wien, Digitale Welten Frankfurt und Ars Electronica Linz

Markus Steinkellner (IDKLANG) lebt in Wien, komponiert, produziert und performt und ist für dynamische Kompositionen bekannt, die gekonnt mit Spannung und Entspannung umgehen und Genres wie Post-Punk, Industrial und Hardcore vermischen. Markus Steinkellner tritt international auf, bei Festivals wie dem donaufestival, Elevate Festival, Hyperreality und ImPulsTanz und komponiert Musik für Theater, Tanzperformances und Hörspiele für renommierte Institutionen wie das Berliner Theatertreffen, die Münchner Kammerspiele, die Ruhrfestspiele und die Volksbühne Berlin. Markus Steinkellners Musik reicht von energiegeladenen, Club-beeinflussten Tracks bis hin zu Ambient-Drone-Szenarien und schafft immersive Klangwelten, die perfekt zu *MANSHINs* Erkundung von dystopischer Euphorie und introspektiver Reflexion passen.

15.03.
— 12.04.

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intro



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